



STALKE OUT OF SPACE

Make Belive

**Christoph Draeger, Susan Walder
and Per Traasdahl**

Stalke Galleri
Vesterbrogade 14A

14.8. to 12.9. 1998

STALKE's first exhibition of the new season presented the Danish painter Per Traasdahl alongside invited guest artists. At the time, Traasdahl had lived in Zurich for five years. For the exhibition, he invited the Swiss artists Susann Walder and Christoph Draeger, as well as the writer and curator Christoph Doswald.

Make Believe

(to imagine or pretend)

The exhibition addressed the boundaries of language and expression, describing censorship as a structural condition within exchanges of power and awareness. It articulated an ongoing interplay between fact and fiction, where references to facts were often rendered unstable by individual imagination. Facts were positioned behind a filter of fiction, pointing toward the continuous decay and emergence of time, in which truth and falsehood could alternate within fractions of a second.

Christoph Draeger

Draeger presented a video projection composed of remade violent scenes from Hollywood films, featuring himself as an actor.

Per Traasdahl

Traasdahl presented painted fictional faces, larger than life, focusing on encounters between two figures in close contact.

Susann Walder

Walder presented accumulations of found and handmade objects, accompanied by singing, either with playback or performed a cappella.



Artwork by Susan Walder titled 13, featuring a divided panel with textured grey paint and copper-colored numerals, exhibited in Make Believe at Stalke Galleri, 1998.



Installation by Susan Walder from Make Believe (1998) at Stalke Galleri. The space features wall-mounted drawings, textiles, photographs, and found objects arranged in a vibrant, collage-like composition that blends personal imagery, pop references, and handcrafted materials.



Photographic works by Christoph Draeger exhibited in Make Believe, Stalke Galleri, 1998



Painting by Per Traasdal exhibited in Make Believe, Stalke Galleri, 1998.

In a review published in Jyllands-Posten, Malene La Cour Rasmussen discussed the exhibition Make Believe at Stalke Gallery as a presentation of familiar themes concerning the relationship between reality and fiction, identity, and staging. She noted how the exhibition brought together painting, video, and installation within a shared field of investigation, where distinctions between the factual and the constructed appeared increasingly fluid.

The reviewer highlighted Christoph Draeger's use of cinematic references and self-representation, describing how the artist inserted himself into recognizable Hollywood sequences. Susann Walder's installation was described as a cabinet-like arrangement of found and handmade objects, evoking associations with childhood, memory, and everyday culture. Per Traasdal's paintings were characterized as double portraits that explored interpersonal encounters through a combination of realism and abstraction.

Overall, the exhibition was framed as a reflection on contemporary image and media culture, in which meaning emerged in the tension between the personal, the social, and representation.



Front cover of the exhibition catalogue for Make Believe, designed as a visual introduction to the exhibition's central themes.